Department of Music  
College of Fine Arts  
presents  

**NEXTET**  

**PROGRAM**

Justin Raines  
(b.1979)

Haiku Garden (2010)  
I. Frosted Pansies  
II. Star Gazers

Neal Facciuto  
(b.1981)  
Neal Facciuto, conductor  
Sarah Fulco  
Cheyna Alexander  
Gianni Becker  
Travis Bernau  
Vanessa Pierce  

Sinfonietta (2010)  
I. Blue Prints

Erickson Franco  
Katie Bertini  
David Casey  
Bettina Gelineau  
Isabella Ivy  
Amanda Riordan  
Cody Stover  
Jourdan Borowiak

Melody Loveless  
(b.1989)  
Randy Hughes, baritone

Pondering (My Hand) (2010)

Taylor DeCol, clarinet  
Raymond Sicam III, cello

Carlos Carrasco  
(b.1980)  
Emilee Wong, flute


Isaiah Pickney, clarinet  
Raymond Sicam III, cello

Emily Lawlor  
(b.1986)  
Marek Rachelski, piano

Paths That Cross (2010)

Travis Bernau  
(b.1989)  
Sandro Ladu, violin

Duet No. 1 for Violin and Cello (2010)  
I.

David Warner, cello

Neal Facciuto  
(b.1981)  
Neal Facciuto, conductor  
Isaiah Pickney, clarinet

Storm on the Sea (of Galilee) (2010)  
I. A Squall

Emilee Wong, flute  
Marek Rachelski, piano  
Crystal Yuan, violin

The composers on tonight's program are students of Virko Baley and Nolan Stolz.

**Tuesday, November 16, 2010 7:30 p.m.**  
Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas
Program Notes
(provided by the performers)

*Haiku Garden* was inspired by New Mexico poet and journalist Ann Palormo, who would post haikus about observations in her home and surroundings on Facebook.

*Sinfonietta* is a four-movement work for choir and orchestra with an entirely choral first movement. The character is primitive and archaic with lyrics outlining the dimensions to Solomon’s temple.

In the 18th century, philosopher Immanuel Kant argued that reality can never be known because our mind can never truly know the external world and only gather interpretations of it. This idea shook the world and led to inspiring more theories and stories and movies such as The Matrix. *Pondering (My Hand)* is a piece that is based off reactions to Kant’s idea including Bertrand Russell’s famous argument, “I know my hand.”

*Nightfall:* In the fall of 2008, I wanted to write a piano trio. My teacher at the time suggested I try writing a trio for an uncommon instrumental combination, to see how it would work. After investigating many trios, I decided on flute, clarinet and cello, since I was unable to find any in the standard repertory. The piece has an introduction followed by a main theme, which goes through a process of melodic ideas creating a quasi-song, leading to the ending. I hope you all enjoy it.

*Paths That Cross* tells the story of two characters, each on their own separate journeys, whose paths eventually cross and they journey together for a small moment. After a brief introduction, a fast-paced romantic melody is heard and explored for a while representing the first character. After an interlude and cadenza, we move into another section that is harmonically thinner and seemingly more hopeful which represents character number two. Then in the final part of the piece, the two sections overlap and come together to represent the meeting of our two characters and the time they spent journeying together. They go their separate ways in the end, with small memories of each other.

Duet No. 1 for Violin and Cello, movement 1, strives to evoke some otherworldly atmosphere, perhaps of a void consumed with an unending sorrow which attempts to elicit feelings of loss, separation, and loneliness. Although there is sadness, there are moments of reminiscence, memories of fondness, all about a time once cherished. Despite all that was once loved, it is drowned and lost by the overwhelming realization of the concurrent realism, which is furthered explored in the second movement.

*Storm on the Sea* is fugal in texture, with flowing linear lines derived from blues and Japanese scales. The music is loosely inspired by Rembrandt’s painting of the biblical account of Jesus calming the sea.